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PROCEEDINGS OF THE CLASSICAL CONFERENCE HELD IN
CONNECTION WITH THE SPRING MEETING OF THE MICHIGAN
SCHOOLMASTERS' CLUB.

IN connection with the meeting of the Michigan Schoolmasters' Club at Ann Arbor, in March, 1901, a Classical Conference was held in the afternoon of Friday, March 29, and in the evening of the same day. The papers, as usual, dealt for the most part with matters of scholarship. The meeting was well attended, and the papers, which were listened to with interest and attention, were freely discussed. They were as follows:

1. *The quantity of vowels before gn in Latin*, by Professor Carl D. Buck, of the University of Chicago.

This paper is published in full in the *Classical Review*, Vol. XV (1901), pp. 311-15.

2. *The Art of Translation*, by Professor Martin L. D'Ooge, of the University of Michigan.

Translating may be defined as the art of reproducing the thought of the original in idiomatic English, and in such a way as to produce upon the mind of the hearer or reader the impression aimed at by the author.

This involves: (1) that one should understand exactly what is expressed in the original, and (2) a change of expression or form from the original idiom into the idiom of the language of the translation. The first requisite is too obvious to need anything more than a mere statement. The second, however, needs constant emphasis. To turn an author word for word is not to translate him. The attempt to do so produces at best a *wooden* version, and often leads to absurd mistakes and a loss of the true meaning of the original. This point was illustrated by specimens of mistranslation from classroom experience, and enforced by a quotation from Chapman's preface to his translation of Homer, taken from Tolman's recent monograph on *The Art of Translating*. (3) The art of translating involves also an effort to reproduce the *style* of the original—poetry as poetry, prose as prose. Perhaps we ought to go even further, and say we should aim to imitate, in our version, the differences in style of the different kinds of poetry, lyric, epic, dramatic; and of prose, history, oratory. At any rate, if this is asking too much, the student must be made to feel the *artistic* element in the original, and not be allowed to suppose that he has done his whole duty to his author when he has simply reproduced the meaning, without paying any regard to the form or style. Dr. Arnold, of Rugby, used to say that every sentence in Greek is a problem in English. Certainly one of the greatest benefits resulting from the study of the ancient classics lies just here: in a language crystallized in its form, sharp and clear in its expression, and quite different from our own in its idiom, the student finds the thought of his author, and this thought he needs to transfer as faithfully as possible into his own idiom, preserving so far as possible the tone and flavor of the original. I know of no better discipline in the use of the English language. It involves:

1. Choice of words. Tolman well says: "The choice of words in translating is what the selection of color is in painting." Moritz Haupt, in his day probably the

greatest master of Latin in Europe, once said: "A true translator must feel what he can't put into words." This does not mean that a student should be allowed to be slovenly or careless in his version, but that he should have a high aim which he is conscious he cannot always reach. We teachers of classics are too prone to allow our students to make inexact and slipshod translations.

2. Translation involves the proper arrangement of words in a sentence, so as to give the right emphasis. Of importance to the teacher, here, is such a book as Weil's *Order of Words in the Ancient Languages compared with the Modern*. The figures of rhetoric, such as antithesis, collocation, chiasmus, alliteration, should be preserved in the translation if possible. The ancient writers expressed a great deal by means of the order and disposition of words. Do we teachers try to make our pupils see this?

3. Translation involves a reproduction of the figures of speech of the original. This is sometimes, to be sure, impossible, in which case we must be content with a paraphrase. When Pindar speaks of "feeling a shrill whetstone on his tongue" we must explain, but too often the student is allowed to lose the force of a metaphor which can be reproduced in English.

In conclusion, Professor D'Ooge again exhorted to the cultivation of a higher ideal in translating. Too much jargon and blundering is allowed. In one point the paper did not agree with Tolman, who seems to go too far in his contention that the translator should so exactly reproduce his author as to imitate even his defects and vices as a writer.

There is no reason why, for example, Frazer should be blamed for giving in his translation of Pausanias a stately English for the broken and slovenly Greek of the original. A minute and painful imitation of the original need not be encouraged in the rare cases where such an imitation would produce what would be condemned in a good English style. But this caution seems hardly necessary in the case of those who are likely to fail in using good English, not from an attempt to reproduce exactly the style of the original, but from a lack of effort to find the best English at their command to express the thought of the original.

3. *The Annales of Varro*, by Dr. Henry A. Sanders, of the University of Michigan.

The probable character and contents of the work were first determined, following the beginnings made by Ritschl in his discussion of Hieronymus's catalogue of the works of Varro. Theories of other scholars were then discussed and rejected. After this preliminary matter the intimate relationship between the *Annales* and other works of Varro was established, and the origin of some Varronian fragments in Valerius Maximus, Aulus Gellius, Festus, Solinus, and others was shown to have been from this work.

This paper will be published in full later.

4. *Ingenium in the Ablative of Quality and the Genitive of Quality*, by Professor George V. Edwards, of Olivet College.

This paper will be published in full in the Gildersleeve Memorial Volume, Baltimore.

5. *The New Requirements for the Degree of A.B. at the University of Michigan*, by Professor John C. Rolfe.

The decision of the faculty and regents of the University to confer the degree of bachelor of arts upon all graduates of the department of literature, science, and the arts does not make the degree less valuable than before. The letters A.B. have for years represented in this country very different courses of study in institutions of widely different grades; they may be conferred after a course of study pursued with high credit in one of our leading universities, or upon mere graduation from institutions whose standard is hardly as high as that of our best high schools.

The future of classical studies is in no way affected. Similar action was taken years ago by Harvard University, whose example was followed by Cornell and other institutions of influence. Yet, according to the *Report of the Committee of Twelve*, the number of students studying Latin in our secondary schools increased 174 per cent. during the period from 1889 to 1898, while the number of those studying Greek increased 94 per cent. An examination of such reports of the commissioner of education as have appeared since 1898 shows no material change in these figures.

The speaker expressed his dissent from the ideas that all studies have an equal disciplinary value, and that boys and girls of seventeen or eighteen are competent to choose their studies at will from the varied curriculum of a modern university.

In the discussion which followed it became evident that the exact nature of the change proposed had been generally misunderstood, and that the attitude of the University authorities towards the study of Greek and Latin had in some cases been grossly misrepresented by the public press.

6. *The Stereopticon in Secondary Teaching*, by Principal George R. Swain, of the Bay City High School.

This paper is published in outline on pages 146-153, this number of SCHOOL REVIEW.

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